

*Future Symphony Competition* is dedicated for young composers from all around the world. Being a unique project in Lithuania, it aims to create a cooperation platform for both composers and musicians which would present the contemporary symphonic music for the Lithuanian audience.

This year, the Competition has received 30 applications from 20 different countries: Argentina, Australia, China, Denmark, France, Germany, Greece, Hungary, Iran, Italy, Japan, Lithuania, Malta, Mexico, Peru, Poland, Spain, United Kingdom, United States of America and Vietnam.

1st round jury:

Žibuoklė Martinaitytė-Rosaschi (chairman)

Mykolas Natalevičius

Karolis Variakojis

7 scores were selected for the final concert

The best composers will receive cash prizes:

1st place – 1000 Eur

2nd place – 700 Eur

3rd place – 500 Eur

The best composition will be performed at the contemporary music festival “Iš Arti” in 2021.

The best Lithuanian composer will be awarded with a special prize *for the best Lithuanian author's composition*, founded by Saulius Karosas Foundation.

## PROGRAM

1. Rondo Quasi Una Toccata
2. Waters-reflectios-haiku
3. The Mirrors Room
4. Baltic Tribes (Renaissance of Lith)
5. Rythms Drowned in Dreams
6. Change
7. The Myth of Déremont-Bélel

## RONDO QUASI UNA TOCCATA

The Rondo quasi una toccata is a kind of mixture of different musical styles and manifestations. The piece is based on three themes, and free characters (Rondo, Toccata and Fantasia) that meet frequently, their roles are swapped, and their basic characters also often change to their opposite. Every element, every theme, or character often returns in the piece, which is why it was given the name Rondo. The piece is accompanied by a very characteristic movement of the toccatas, which is the purpose of the word "Toccata" is one of the main elements of the title. These two musical manifestations make up several poles. The work is a kind of Beethoven's utopia, referring to the name of the Moonlight Sonata (Fantasia "quasi una sonata") and the modern representation of Beethoven's character.

## WATERS-REFLECTIONS-HAIKU

The ever-shifting shapes, reflecting on the surface... they fall into my verses... I nail them to my wall, which transforms into a burthen – a not yet comprehended story, which drones and drowns the clangours of dead gods... all this tightly fitted into contours drawn by light and sea...

## THE MIRRORS ROOM

Imagine you are in a room full of mirrors. Everything is bright and fragile. Every object in the room is reflected everywhere, and every little move causes an instant reaction. Boundaries between real and unreal, noise and sound, an image and its reflection are fine and weak. Reality and imagination merge in an unpredictable process of distortion, and every reference point becomes unstable. “The Mirrors Room” is a synesthetic experience in which music guides the audience in a journey beyond mental and physical boundaries.

## BALTIC TRIBES (RENAISSANCE OF LITH)

“Baltic Tribes (Renaissance of Lith)” symbolizes the strength, the power and the impulse of the Lithuanian tradition and people, whose history shines like a precious Lith (in ancient Greek *Lith* is the stone) in the history of Europe. The masterpiece is a hymn to the authenticity and the integrity of the victims who sacrifice themselves for freedom and high ideals, because the tomb of eminent people is every place, and their name is not preserved only in inscriptions in their homeland, but their memory is preserved in foreign countries, more in the memory and in the hearts of people than in written monuments and graves.

To people who have proved brave with deeds, they should be rewarded with deeds they deserve the honor, since with their virtue “they set the country free, they handed it over the new generations”.

“We Can’t Forget, we MUST NOT FORGET...”

## RYTHMS DROWNED IN DREAMS

The cornerstone of this piece are its polyrhythmic structures, inspired by southern Indian classical music, with its complex art of performing percussion syllables vocally, while clapping yet another complex macro-pattern – *konnakol*. “Rhythms Drowned in Dreams” were basically conceived as an arch form with a fractal structure, the outer and inner sections – often initiated with a clear impulse – mirroring the overall form. This seems to be best illustrated in the geometrical figure of a spiral – musically this piece is a contrapuntal wavering of intensifying and loosening rhythms. Thus, upon reaching its culmination, the rhythms start to dissolve, only now ever more lontano, like a dream vanishing...

## CHANGE

Composition “Change” portrays our need to be understood and heard by others.

The first part underlines a theme of togetherness and understanding among the speakers. However, the second part dismantles this unity and focuses on a newly emerged leader who deals with being constantly interrupted by become louder and louder. Another “revolution” is introduced in the third part where “everybody is equal” turns into chaos. Out of that destruction, the forth part advances towards one truth which finally is again reversed by bringing out a new, unheard and brave theme that overtakes everybody in an infectious manner.

## THE MYTH OF DEREMOT-BELEL

This piece was written during the COVID-19 lockdown. As I had some extra time on my hands, I started to imagine a world, a people and a mythology. In this world, where deities are considered to be factual historical figures, people would use magic as a tool and as a weapon, but also an art form. With this as a backdrop in my mind, I wrote this piece of music which is, in a much more general way, simply intended to evoke feelings of wonder at the mystical and the magical, as well as the awe inspired by ancient and unknown gods.

Biographies of jury and competitors can be found here:  
[www.facebook.com/FScompetition](https://www.facebook.com/FScompetition)